Curso de Posgrado:
Espacialización de Sonido con Sistemas de Reprodución Binaural y Multicanal

Bibliografía Obligatoria

•   Chowning, J. (1999). "Perceptual Fusion and Auditory Perspective", en Music, Cognition, and Computarized Sound, Cook ed., (MIT Press, Cambridge).

•   Di Liscia, O. P. (editor). Síntesis Espacial de Sonido. México. CMMAS (Centro Mexicano para la Música y el Arte Sonoro). 2016.

•   Di Liscia, O. P. et al (editores). Música y espacio: ciencia, tecnología y estética. Argentina. Editorial de la Universidad Nacional de Quilmes. 2009.

•   Di Liscia, O.P. Generación y procesamiento de sonido y música a través del programa Csound. Argentina. Editorial de la Universidad Nacional de Quilmes. 2004.

•   Malham D. G., 1998, Spatial hearing mechanisms and sound reproduction (Original disponible en http://www.york.ac.uk/inst/mustech/mtg.htm.

•   Malham, D. G. (2009), El espacio acústico tridimensional y su simulación por medio de Ambisonics, capítulo V "Música y espacio: ciencia, tecnología y estpetica", Universidad Nacional de Quilmes, Argentina.

•   Monro, G. (2000). Spherical Harmonics and Ambisonics. School of Mathematics and Statistics, university of Sydney F07 NSW2006 Australia.

•   Monro, G. (2000). In-phase corrections for Ambisonicss. Proceedings of ICMC 2000, Berlín, pp. 292-295.

•   Rumsey, Francis (2001): Spatial Audio, Focal Press.

Bibliografía General

•   Anache, D. Using Pure Data for real-time granular synthesis control through Leap Motion. En Aramaki, M., Kronland-Martinet, R. y Ystad, S. (editores). CMMR São Paulo 2016 – Proceedings of the 12th International Symposium on Computer Music Multidisciplinary Research. Francia. The Laboratory of Mechanics and Acoustics. 2016.

•   Basso, G. Percepción Auditiva. Argentina. Editorial de la Universidad Nacional de Quilmes. 2006.

•   Basso, Gustavo (1996). Elementos de Acústica de Salas (Universidad Nacional del Litoral, Santa Fe).

• Basso, Gustavo (2006). Percepción Auditiva (Colección Música y Ciencia, UNQ).

• Beranek, Leo (1962). Music, Acoustics, and Architecture (Wiley, New York).

• Blauert, J. (1997). Spatial Hearing. The psychophysics of human sound localization (MIT Press, Cambridge, Massachusetts).

• Blauert, J. (1983). Spatial Hearing. Cambridge, Massachussets.MIT Press.

• Bregman, A. (1994). Auditory Scene Analysis (MIT Press, Cambridge).

• Bresson J., Schumacher, M. Compositional Control of Periphonic Sound Spatialization. Presentado en 2nd International Symposium on Ambisonics and Spherical Acoustics. Paris, France. 2010.

• Carlsson Karin, (2004). Objective Localisation Measures in Ambisonic Surround- sound. Master Thesis in Music Technology Department of Speech, Music and Hearing Royal Institute of Technology S-100 44 Stockholm. Work carried out at Dept. of Electronics University of York.

• Daniel Jérôme, Rozenn Nicol, Moreau Sébastien, (2003). Further Investigations of High Order Ambisonics and Wavefield Synthesis for Holophonic Sound Imaging. Audio Engineering Society Convention Paper 5788 Presented at the 114th Convention 2003March22–25 Amsterdam,The Netherlands.

• Di Liscia, O. P. (2001). Spatial listening and its computer simulation in electronic music. http://depts.washington.edu/smccweb/courses/401-3/402examps/spatial.html

• Fons Adriaensen. Near Field filters for Higher Order Ambisonics. fons@kokkinizita.net.

• Furse, Richard (1999). Vspace. http://www.muse.demon.co.uk/vspace/vspace.html

• Gerzon, M. A. (1973), Periphony: With-height Sound Reproduction. Journal of the Audio Engineering Society, vol. 21, N° 1, pp. 2-10.

• Hartmann, W.(1994). Listening in a room and the precedence effect Binaural and spatial hearing in real and virtual environments, (Editado por: Robert H. Gilkey y Timothy R. Anderson). Mahwah, New Jersey. pp. 191-210, Laurence Erlbaum associates, publishers, 1997.

• Heller Aaron J., Benjamin Eric M., Lee. Richard A Toolkit for the Design of Ambisonic Decoders.

• Kearney Gavin, Gorzel Marcin, Boland Frank and Rice Henry, (2010). Depth Perception In Interactive Virtual Acoustic Environments Using Higher Order Ambisonic Soundfields. Proc. of the 2nd International Symposium on Ambisonics and Spherical Acoustics May 6-7, 2010, Paris, France.

• Kendall, G. S. (1995). A 3-D Sound Primer: Directional Hearing and Sound Reproduction, Computer Music Journal, V.19, N°4, MIT Press, USA.

•   Marshall Long, (2006). Architectural Acoustics. Elsevier Academic Press 30 Corporate Drive, Suite 400, Burlington, MA 01803, USA.

•   Moore, F.R. (1990). Elements of Computer Music. New Jersey. Prentice Hall.

•   Moore, F.R. (1989). Spatialisation of sounds over loudspeakers. M. Mattews and J. Pierce: Current Directions in Computer Music Research, MIT Press, Cambridge, Mass.

•   Musil Thomas, Noisternig Markus, Höldrich Robert, (2005). A Library For Realtime 3d Binaural Sound Reproduction In Pure Data (Pd). Proc. of the 8th Int. Conference on Digital Audio Effects (DAFX-05), Madrid, Spain, September 20-22, 2005.

•   Pohlmann, Ken C. (2002): Principios de Audio Digital, McGraw-Hill/Interamericana de España S.A.U.

•   Puckette, Miller (2077). Theory and Techniques of Electronic Music. World Scientific Press

•   Puckette, Miller. (1990). Pure Data. Código fuente, binarios y documentación en: http://puredata.info

•   Roads, C. Computer Music Tutorial. EE.UU. The MIT Press. 1995.

•   Roads, C. Microsound. EE.UU. The MIT Press. 2004.

•   Wallach H., Newman E., Rosenzweig (1949). The precedence effect in sound localization, Am. J. Psychol. 52, 315-336.

•   Winghtman F., y Kistler, D.(1995), Factors Affecting the Relative Salience of Sound Localization Cues. Binaural and spatial hearing in real and virtual environments, (Editado por: Robert H. Gilkey y Timothy R. Anderson). Mahwah, New Jersey. pp. 1-23, Laurence Erlbaum associates, publishers, 1997.

•   Williams Earl G. (1999). Fourier Acoustics. Academic Press. London.

•   Wiggins Bruce, I. Paterson-Stephens, Val Lowndes & S. Berry. The Design And Optimisation Of Surround Sound Decoders Using Heuristic Methods. University of Derby Derby, United Kingdom.